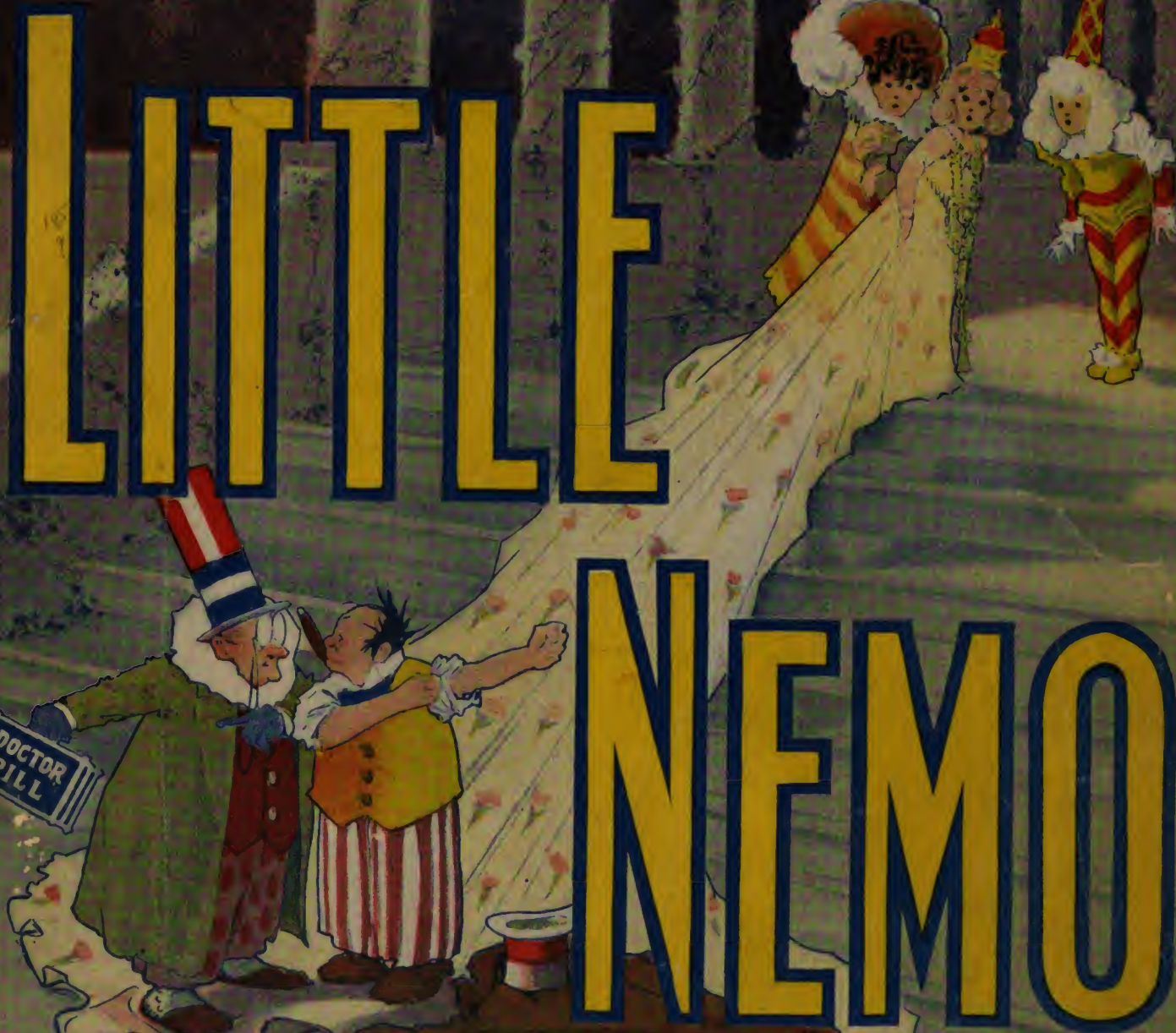


*Good*

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# LITTLE NEMO



PRICE  
**TWO DOLLARS**  
MUSIC BY  
**VICTOR HERBERT**

BOOK BY  
**HARRY B. SMITH**



**KLAW & ERLANGER**

**Present**

**"LITTLE NEMO."**

**BOOK BY**

**HARRY B. SMITH.**

**MUSIC BY**

**VICTOR HERBERT.**

**Based on Winsor McCay's Cartoons.**

**Permission N. Y. Herald.**

**Produced under Stage Direction of Herbert Gresham.**

**Musical Director, Max Hirschfeld.**



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## CAST OF CHARACTERS.

Dr. Pill . . . . .	JOSEPH CAWTHORN
Flip . . . . .	BILLY B. VAN
Dancing Missionary . . . . .	HARRY KELLY
Little Nemo . . . . .	MASTER GABRIEL
King Morpheus of Slumberland; also Cannibal King . . . . .	W. W. BLACK
Captain Grouch, a gentlemen pirate . . . . .	LOUIS F. BARNES
Gladys, a cat, and other animals . . . . .	DAVE ABRAMS
Blackbeard, a pirate . . . . .	AL. LAMAR
Red Rover, Pirate; also Algie, a nervous Patient, . . . . .	SIM COLLINS
Demon Dan, Pirate; also Mr. Foote, a gouty Patient, . . . . .	LOUIS HART
Officer of the guard . . . . .	EDWARD B. KRAMER
Candy Kid . . . . .	FLORENCE TEMPEST
The Little Princess . . . . .	AIMEE EHRlich
The Valentine Fairy; also Captain of Battleship, . . . . .	ALBERTINA BENSON
Weather Vane . . . . .	ELPHYE SNOWDEN
Mrs. Nemo . . . . .	ROSE BEAUMONT
Sally; also Maggie, a hysterical Patient . . . . .	MADELEINE MARSHALL
Tilly . . . . .	MILDRED MANNING
Betty . . . . .	SUNSHINE JAMES

## ANIMAL MEN.

Mr. Beattie, Ostrich; Mr. Hanlon, Pelican; Messrs. Silbe and Wallace, Giraffe; Mr. O'Dowed, Monkey; Mr. Baron, Lion; Mr. Harrison, Tiger; Mr. Paul, Kangaroo.

## **SYNOPSIS OF SCENES.**

### **ACT I.**

- SCENE 1.** Slumberland. Playroom of the Little Princess.
- SCENE 2.** Children's Playground in a Park.
- SCENE 3.** Nemo's Bed Room.
- SCENE 4.** The Land of the Fairies of St. Valentine.

### **ACT II.**

- SCENE 1.** Office of Weather Factory.
- SCENE 2.** The Table D'Hote Islands.
- SCENE 3.** Amusement Park.
- SCENE 4.** Little Nemo's Bed Room.
- SCENE 5.** Palace of Patriotisms in Slumberland.

### **ACT III.**

- SCENE 1.** The Deck of a Pirate Ship.
- SCENE 2.** The Deck of a Battleship.
- SCENE 3.** Slumberland.



## SYNOPSIS OF MUSICAL NUMBERS.

### ACT I

#### OPENING CHORUS.

(a) "SLUMBERLAND"

(b) "I WANT TO BE A NAUGHTY LITTLE GIRL" — The Little Princess.

"THE HAPPY LAND OF ONCE-UPON-A-TIME" — Candy Kid and Chorus.

ENTRANCE AND SONG OF KING MORPHEUS — King and male Chorus.

"THERE IS NOTHING THE MATTER WITH ME" — {Dr. Pill, King Morpheus, The Dancing Missionary,  
Algie Mr. Foote and Maggie.

"BLOW UPON THE BUGLES" — Chorus of Children in Park.

"WON'T YOU BE MY PLAYMATE?" — The Little Princess, Little Nemo and Chorus.

NEWSPAPER TRIO — Dr. Pill, Flip and Dancing Missionary.

#### VALENTINE FAIRY SONGS,

"WHEN CUPID IS A POSTMAN" }  
"WON'T YOU BY MY VALENTINE" } The Valentine Fairy and Chorus.

#### MARCH OF THE VALENTINES.

"AWAY WE'LL FLOAT" — Entire Company.

### ACT II

#### OPENING CHORUS:

(THE WEATHER FACTORY) — Weather Vane and Chorus.

"WEATHER VANE" — Weather Vane, Barometer Girl and Flip.

CHORUS — Sunbeams, Snowflakes and Raindrops.

THE CANNIBAL ISLANDS — Storm and Melodramatic Music.

"WILL OF THE WISP" — Candy Kid and Cannibal Islanders.

THE BARBECUE — Ensemble.

"IF I COULD TEACH MY TEDDY BEAR TO DANCE" — Betty, Dancing Missionary and Bear.

REVIEW OF ATHLETES (Descriptive)

"I GUESS I TALK TOO MUCH" — Little Nemo.

"I WOULDN'T TAKE A CASE LIKE THAT" — Dr. Pill.

NEMO'S DREAM OF 4<sup>th</sup> OF JULY AND ENTRANCE OF SCHOOL CHILDREN (Descriptive)

"REMEMBER THE OLD CONTINENTALS" — Captain Grouch.

FINALE — "THE CHIME OF THE LIBERTY BELL" — Entire Company.

### ACT III

"GIVE US A FLEET" — The Valentine Fairy and Chorus.

"HAPPY SLUMBERLAND" — {Little Nemo, Candy Kid, Little Princess, Weather Vane, Captain of  
the Battleship, Sally and Petty.

FINALE — Entire Company.

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## OPENING CHORUS.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

Tempo di Marcia ben moderato  
Allegro pomposo

The musical score is written for piano and voice. It begins with a piano introduction in the key of B-flat major, marked 'Tempo di Marcia ben moderato' and 'Allegro pomposo'. The piano part features a series of chords and a melodic line in the right hand, while the left hand plays a steady bass line. The vocal melody enters in the third measure, marked 'f' (forte). The lyrics are: 'To find a play-mate for the lit - tle prin - cess We as'. The score includes various musical notations such as dynamics (p, f, sfz, ff), articulation (accents, slurs), and phrasing marks (crescendo, decrescendo). The piano part continues with a series of chords and a melodic line, while the vocal part continues with the lyrics.

sem - ble to - day \_\_\_\_\_ That

she is bored she cer - tain - ly e - vinc - es Wants a

com - rade to play \_\_\_\_\_ She



sits a - round all day so sad and lone - ly To mope she

is in - clined She

wants a lit - tle play - mate and one on - ly That one

we must find King

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has the lyrics "we must find King". The piano accompaniment features a melody in the right hand with slurs and a bass line with chords. A dynamic marking *mf* is present in the piano part.

Mor - phe - us is wor - ried that his daugh - ter of toys quick - ly

The second system of the musical score. It continues the vocal and piano parts. The vocal line has the lyrics "Mor - phe - us is wor - ried that his daugh - ter of toys quick - ly". The piano accompaniment continues with a similar melodic and harmonic structure.

*cantando*

The third system of the musical score. It continues the vocal and piano parts. The piano part is marked *cantando*. The vocal line continues with the lyrics "tires So let us seek o'er dis - tant land and wa - ter, The".

tires So let us seek o'er dis - tant land and wa - ter, The

The fourth system of the musical score. It continues the vocal and piano parts. The vocal line has the lyrics "tires So let us seek o'er dis - tant land and wa - ter, The". The piano accompaniment continues with a similar melodic and harmonic structure.

The fifth system of the musical score. It continues the vocal and piano parts. The vocal line continues with the lyrics "tires So let us seek o'er dis - tant land and wa - ter, The". The piano accompaniment continues with a similar melodic and harmonic structure.

lad she re-quires \_\_\_\_\_

Go, look to the North

and look to the South, Go seek in the East and

West \_\_\_\_\_ For a boy of the sort \_\_\_\_\_

to bring to this Court, For the lit - tle prin - cess we love

To the North to the best.

South to the East to the



West

North South

North and South

North South

East West

East and West

Search search

East West

find a lit - tle play - mate For the prin - cess we love

*p*

*piu cresc.*

*fp*

*ff*

*allarg.*

best

*tutta sforza*

*dim.*

*sempre dim.*

*pp*

This system contains four staves. The top two staves are for a vocal duet, with the word "best" written under the first staff. The bottom two staves are for piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a section marked *tutta sforza* (all the force). The texture is dense with many beamed sixteenth notes. The system concludes with a *dim.* (diminuendo) marking and a final *pp* (pianissimo) dynamic.

Poco piu mosso. (The Little Princess is disclosed.)

*pp*

This system contains two staves of piano accompaniment. Above the first staff is a dashed line with the number "8", indicating an eighth-note tempo. The music is marked *pp* (pianissimo). The tempo change to "Poco piu mosso" is indicated by the text above the system. The piano part features a steady eighth-note accompaniment in both hands.

# I WANT TO BE A NAUGHTY LITTLE GIRL.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

(The Little Princess comes down stage.)

Piano introduction featuring a harp. The music is in 3/4 time, with a key signature of one sharp (F#). It consists of two staves. The right hand plays a series of eighth notes and quarter notes, while the left hand plays a similar pattern. The piece ends with a *pp* (pianissimo) marking.

LITTLE PRINCESS.  
*semplice*

Vocal and piano accompaniment for the first line of the song. The vocal line is in 3/4 time, with a key signature of one sharp. The lyrics are: "Prin-cess-es don't have much fun I am tired of be-ing one". The piano accompaniment is in 3/4 time, with a key signature of one sharp. It features a simple harmonic accompaniment with a *p* (piano) marking.

Vocal and piano accompaniment for the second line of the song. The vocal line is in 3/4 time, with a key signature of one sharp. The lyrics are: "Sit-ting on this throne all day It is far from be-ing gay". The piano accompaniment is in 3/4 time, with a key signature of one sharp. It features a simple harmonic accompaniment with a *poco rit.* (poco ritardando) marking.

Vocal and piano accompaniment for the third line of the song. The vocal line is in 3/4 time, with a key signature of one sharp. The lyrics are: "From our porch in dream land clouds I see chil-dren oh such crowds". The piano accompaniment is in 3/4 time, with a key signature of one sharp. It features a simple harmonic accompaniment with a *a tempo* marking.

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Op.Cho.

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*poco rit.*

I'd give ev' - ry jewel and gem for one good old

romp with them I

*pp*

*rit.* *ten.* *a tempo*

want to be a naugh - ty lit - tle girl and a

*rit. mf*

scrap - py lit - tle girl, but a hap - py lit - tle girl, too



long I've been a haugh - ty lit - tle girl, with my

hair in per - fect curl I want to play with

*poco rit.* *ten.*

oth - er lit - tle girls and with oth - er lit - tle boys and I'd

*a tempo*

make a lot of noise, Long e - nough I've stood be - ing good, good, good Oh I

*poco rit.*

*poco rit.*

want to be a naugh - ty lit - tle girl. \_\_\_\_\_

*p*  
Oh

*colla voce*

(bus)

my what im - pro - pri - e - ty for Slum - ber - land so -

(bus) *poco rit.* *D.S.*

Oh I want to be a naugh - ty lit - tle girl \_\_\_\_\_ *D.S.*

ci - e - ty Oh she wants to be a naugh - ty lit - tle girl. \_\_\_\_\_ *pp*

*poco rit.* *D.S.*

# THE HAPPY LAND OF ONCE UPON A TIME.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT

*Grazioso e moderato.*

The piano introduction is in 3/4 time, marked *Grazioso e moderato*. It begins with a piano (*p*) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a forte (*f*) dynamic and a *dim.* (diminuendo) marking.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "There's a land of child-hood fan-cies, that is filled with old ro-man-ces, 'tis a You'll re - member well for - ev - er Puss in Boots he was so clev-er, how I'd". The piano part includes a *pp* (pianissimo) marking.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "realm of fair-y tale and jing-ling rhyme — And the chil-dren of all a - ges, from the like to have a cat as smart as he — There was lit - tle Good-y Two Shoes with her". The piano part includes a *pp* (pianissimo) marking.

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ba-bies to the sa-ges, love that hap-py land of Once up-on a Time Of those  
pret-ty pair of newshoes, was there ev-er an-y girl as proud as she? Then the

fas-cin-a-ting sto-ries I re-mem-ber best the glo-ries of sweet  
Brown ies quaint and fun-ny with their fa-ces bright and sun-ny they were

Cin-de-rel-la danc-ing at the ball There was Jack who killed the Gi-ant, so he-  
like a jol-ly Christmas pan-to-mime And Boy Blue and sly Miss Muffett, who would

ro-ic and de-fi-ant, and Ri-ding Hood! I loved her best of all.  
sit up-on a "tuf-fet" In that hap-py land of once up-on a time.



Dear old friend of the gold - en days,

*pp grazioso*

Com - rades all in my games and plays,

Life was like a hol - i - day, the world was in her prime, In the

hap - py land of Once up - on a Time. \_\_\_\_\_

*f*

The happy land etc.

*unite*

CHORUS.

Dear old friend of the gold - en days, Com - rades in all my

games and plays, Life was like a hol - i - day, the

*unite*

world was in its prime, In the hap - py land of Once up-on a Time.

DANCE

*p*

The happy land etc.

The musical score consists of five systems of piano notation. Each system has a treble and bass staff joined by a brace. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic and an *8va* (octave) marking. The third system includes *8va*, *loco*, and *sfz* (sforzando) markings. The fourth system has a forte (*f*) dynamic. The fifth system includes a piano (*p*) dynamic, a forte (*ff*) dynamic, and a repeat sign with first and second endings. The piece concludes with a final chord.

The happy land etc.

# WHAT FOOLS WE MORTALS BE.

Lyric by  
**HARRY B. SMITH.**

### Entrance and Song of King Morpheus.

Music by  
**VICTOR HERBERT.**

**Allegro pomposo.**

**Allegro pomposo.**

*f* *fp* *p* *p* *sf* *fp* *fp* *mf* *ff*

*sfz*

*8va* *lunga* *ff* *fff lunga*

**KING**  
I'm  
I

**The King.**  
**Drums.**

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just a - bout the jol - liest King that ev - er was on view, I  
see the av' - rage busi - ness man a - work - ing hard all day, He

reign in Slum - ber - land, in man - ner blithe and bland. My  
does not need more dough, he likes to hus - tle though. He's

sub - jects think I am a joke and I think I am too, And  
got the hab - it, hates to see a nic - kel get a - way, He's

so we get a - long, our life one com - ic song. From  
try - ing now to snare, some oth - er fel - lows share. At

Slum - ber - land I get of earth a kind of Birds-eye view. Those  
fif - ty he's a wreck, dy-spep-sia, gout and heart di-sease. He

fel - lows on the earth, pro - voke my roy - al mirth, When  
can't have an - y fun, but, say, he has a son; And

I see all the fun - ny things those hum - an crit - ters do. I  
Wil - lie gets his pa - pa's cash and blows it in with ease, While

*rall.* gig - gle up my roy - al sleeve and chuck - le quite a few. They are a  
daugh - ter spends her share to buy a tit - led piece of cheese. They are a  
*rall.* *meno mosso.*

joke, ha, ha, ha, ha! an aw-ful joke, ha, ha, ha, ha! They are bet-ter than a min-strel show to  
joke, ha, ha, ha, ha! a love-ly joke, ha, ha, ha, ha! They are bet-ter than a pan-to-mime to

*Scherzando.*

*portato*

me. \_\_\_\_\_ How I laugh in roy-al glee, Ho, ho, ho, he, he, he, he! Oh what  
me. \_\_\_\_\_ How I laugh in roy-al glee, Ha, ha, ha, he, he, he, he! Oh what

*rall.* *a tempo*

fools, oh my what fools those mor-tals be. \_\_\_\_\_  
fools, oh my what fools these mor-tals be. \_\_\_\_\_

**CHORUS.**

How he

*rall.* *a tempo*

*f*

*whis.*  
laughs in roy - al glee ha, ha, ha, he, he, he, he! Oh what

*whis.*  
*ffz*

fools, oh my what fools those mor - tals bel \_\_\_\_\_

*ffz* *D.S.*



# THERE'S NOTHING THE MATTER WITH YOU

Trio.

(Dr. Pill, King and Missionary.)

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Allegro.*

*p* *fz* *f* *p*

If you think you are ill, you go in for a pill or a  
If a tooth-ache you've got and you suf-fer a lot do not

to - nic, a drug or a plas-ter, But just leave it to me and you'll  
fight it with an - y nar - cot - ic But with might and with main you must

ver - y soon see I can do for you ver - y much fast - er If  
 think and the pain will soon yield to the pow - er hyp - not - ic If a

you have a pain till you're al - most in - sane, and you  
 leg you should break it no dif' - rence will make just think

feel you are rap - id - ly sink - ing I'll speed - i - ly stop it and  
 hard that your leg is all sound Put your foot down and say "I can

cause you to drop it, if you think that you think you are think - ing There's  
 walk right a - way and you'll find you will cov - er the ground

There's nothing etc.

noth - ing the mat - ter with you, with me, with him, with us, with

we, ——— Your - self you must tell you're per - fect - ly well, and

then with your - self you a - gree ——— To me - di - cal sci - ence you

ut - ter de - fi - ance, with doc - tors and drugs you are through, ——— For there's

There's nothing etc.

nothing the mat-ter with me, with him, with I, with me, with you.—

*pp*

DANCE.

*pp*

There's nothing etc.

# OPENING PRELUDE.

Central Park Scene.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Allegro Moderato.*

*p*

*poco rit.*

*lunga*

*p a tempo*

*rit.*

*lunga*

*a tempo*

*Allegro.*

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Curtain.

The musical score is written for piano and consists of five systems of music. Each system is written on a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The first system begins with a double bar line and the word "Curtain." above the treble staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Slurs and ties are used extensively to connect notes across measures. The second system continues the melodic and harmonic development. The third system shows a change in the bass line with more active movement. The fourth system includes a first ending bracket labeled "1." and a second ending bracket labeled "2." with a repeat sign. The fifth system concludes the piece with a final cadence in the bass staff and a sustained chord in the treble staff.



8 *tr*

*accel. e molto cresc.*

*ff*

*Clar.*

*ff*

*brill.*

(The Tramp awakens)

*ff*

8

The musical score is written for piano, clarinet, and a section titled "(The Tramp awakens)". The piano part consists of two staves (treble and bass clef). The clarinet part is written on a single staff. The score includes various musical notations such as trills, slurs, and dynamic markings. The tempo and mood are indicated by "accel. e molto cresc." and "brill.". The section "(The Tramp awakens)" is marked with a forte dynamic (*ff*) and a tempo marking of 8.



Molto meno mosso.

First system of musical notation. The treble staff begins with a piano (*p*) dynamic and features trills. The bass staff includes dynamics of *sf*, *sfz*, and *p*.

Second system of musical notation. The treble staff includes trills. The bass staff is marked *poco rit.* and then *a tempo*. Dynamics include *sf* and *p*.

Third system of musical notation. The treble staff includes trills. The bass staff is marked *rit.* and then *p a tempo*. Dynamics include *sfz*.

Fourth system of musical notation. The treble staff includes trills. The bass staff features dynamics of *sfz*, *p*, and *sf*.

Fifth system of musical notation. The treble staff includes trills. The bass staff features dynamics of *sfz* and *p*. A double bar line is present in the middle of the system.

First system of musical notation for piano, measures 1-3. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A *dim.* (diminuendo) marking is present in the first measure.

Second system of musical notation for piano, measures 4-7. This system includes a first ending (marked '1.') and a second ending (marked '2.'). The melodic line continues with grace notes and slurs, and the left hand maintains a steady accompaniment.

Third system of musical notation for piano, measures 8-11. The tempo and dynamics change to *f poco animato*. The right hand includes trills and slurs. The system concludes with a *poco rit.* (ritardando) marking and a final chord. The right hand part ends with the instruction *B. Dr. trem.* (Basso Drum tremolo).

Fourth system of musical notation for piano, measures 12-15. This system continues the *f* (forte) dynamic and features trills and slurs. It also concludes with a *poco rit.* marking and the instruction *B. Dr. trem.* for the basso drum.

Fifth system of musical notation for piano, measures 16-19. The tempo and dynamics change to *f accel.* (faster). The right hand continues with trills and slurs. The system concludes with a final chord and the instruction *B. Dr. trem.* for the basso drum.

During the following music various types of Characters pass a-long illustrating various musical themes.

Molto moderato.

The first section of the musical score consists of four systems of piano and grand staves. The first system includes dynamic markings *f*, *sfz*, and *fp*, and an articulation *p*. The second system features a crescendo hairpin. The third system includes a crescendo hairpin and a fermata. The fourth system includes a crescendo hairpin and a fermata. The music is in 2/4 time and features a variety of rhythmic patterns and articulations.

(The Policeman) (for the majesty of the Law).

The second section of the musical score consists of three systems of piano and grand staves. The first system includes a crescendo hairpin. The second system includes a crescendo hairpin. The third system includes a crescendo hairpin and a fermata. The music is in 2/4 time and features a variety of rhythmic patterns and articulations.

The first system of musical notation consists of five staves. The top staff is a single melodic line in bass clef. The second staff is a single melodic line in treble clef. The third and fourth staves are grouped by a brace on the left, representing the right and left hands of a piano. The bottom staff is a single melodic line in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests.

(The Nurses rocking baby carriages.)

The second system of musical notation consists of five staves, similar to the first system. It includes a piano dynamic marking *fp* in the third staff. The musical notation continues with various rhythmic patterns and rests.

The third system of musical notation consists of five staves, continuing the piece. It also includes a piano dynamic marking *fp* in the third staff. The notation is consistent with the previous systems, featuring a mix of melodic lines and piano accompaniment.

(The Lovers.)

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for the piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a forte piano (*fp*) dynamic marking. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The vocal lines are melodic and often feature slurs, while the piano accompaniment provides a rhythmic and harmonic foundation.

The second system of the musical score continues the composition with five staves, identical in layout to the first system. It includes vocal staves for Soprano, Alto, Tenor, and Bass, and a piano grand staff. The piano part again features a forte piano (*fp*) dynamic marking. The musical notation continues with similar rhythmic patterns and melodic lines as the first system, maintaining the romantic and intimate feel of the piece.

## (The Birds)

First system of musical notation for 'The Birds'. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a measure marked with an '8' and a dotted line, followed by a series of eighth notes and quarter notes. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp, with a forte (*fp*) dynamic marking. The system concludes with a double bar line.

Second system of musical notation for 'The Birds'. It consists of five staves, similar in layout to the first system. The top staff has a treble clef and a key signature of one sharp. It begins with a measure marked with an '8' and a dotted line, followed by a series of eighth notes and quarter notes. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp, with a forte (*fp*) dynamic marking. The system concludes with a double bar line.

(Tramp steals  
Baby from car-  
riage and Police-  
man kisses the  
Nurse).

*Piu mosso.*

(Small child enters and picks a dandelion in the grass.)

(Policeman bullies small child.)

*lunga*

(Policeman arrests child and leads him off.)

*Molto piu mosso.*

*tutta forza*

*Little Nemo.*

## WON'T YOU BE MY PLAYMATE?

Trio.

Nemo, Princess, Flip.

Lyric by  
HARRY B. SMITH.Music by  
VICTOR HERBERT.

NEMO.

1. Let's  
2. Let's

go a driv-ing in the Park, just like the grown ups do, In a  
go a-walk-ing in the Park, just like the cou-ples we know. In a

goat cart gay we will dash a-way there'll be room for just us two, We don't  
shad-y walk we will laugh and talk like my sis-ter and her beau. On a



need an au-to-mo - bile, for style we will not strive; Bet-ter  
bench we'll lin-ger a while and spoon with no one near, We will

clear the track when our whips we crack, as our prancing goats we drive.  
watch and wait till the hour grows late, and the moon and stars ap - pear.

Più lento.

PRINCESS.

Won't you be my play - mate? be my ve - ry best

NEMO.

Won't you be my play - mate? be my ve - ry best

FLIP.

Won't you be my play - mate? be my

Più lento.

friend, I'll give you all my ve - ry best toys and

friend, I'll give you all my ve - ry best toys and

ve - ry best friend, I'll give you all my ve - ry best toys and

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: 'friend, I'll give you all my ve - ry best toys and'. The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a bass line. The system ends with a repeat sign.

all my mon-ey to spend ——— Let's you and I get mar - ried, Our

all my mon-ey to spend ——— Let's you and I get mar - ried, Our

all my mon-ey to spend Let's you and I get mar - ried, Our

The second system of the musical score continues the melody. The vocal staves have the lyrics: 'all my mon-ey to spend ——— Let's you and I get mar - ried, Our'. The piano accompaniment continues with chords and a bass line. The system ends with a repeat sign.

se - cret that will be, I want a lit - tle sweet - heart

se - cret that will be, I want a lit - tle sweet - heart

se - - cret that will be, I want a lit - tle sweet - heart

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: 'se - cret that will be, I want a lit - tle sweet - heart'.

*rit.* *a tempo*  
just like you, Don't you want one like me? \_\_\_\_\_

*rit.* *a tempo*  
just like you, Don't you want one like me? \_\_\_\_\_

*rit.* *a tempo*  
just like you, Don't you want one like me? \_\_\_\_\_

The second system continues the song with three vocal staves and a piano accompaniment. Each vocal staff begins with a 'rit.' (ritardando) marking followed by an 'a tempo' marking. The lyrics are: 'just like you, Don't you want one like me? \_\_\_\_\_'. The piano accompaniment includes a 'rit.' marking at the start of the system.

*Little Nemo*

## NEWS PAPER SONG.

Lyric by  
HARRY B. SMITH.

Trio  
Dr. Pill, Klip & Missionary.

Music by  
VICTOR HERBERT.

The musical score is written for voice and piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment starts with a series of chords in the right hand and single notes in the left hand, marked with a forte (*f*) dynamic. The vocal melody enters in the second measure. The lyrics are as follows:

Po -  
They

li - ti - cal con - ven - tions are a joke, that we must own, One  
say that in a lit - tle while men like the birds will fly I

man stays home and tells them what to do by Te - le - phone Of  
know a few old birds my - self and they fly pret - ty high Most

The piano accompaniment continues with a steady rhythm, featuring some arpeggiated figures and a crescendo leading to a final chord. The vocal melody is simple and catchy, with some melisma in the final line.

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cheers the luck - y Can - di - date re - ceives his pro - per share And  
air - ships when they try them out are frauds and fail - ures found The

then they cheer ten times a - long for the one who is not there  
on - ly time they're on the lev - el is when they're on the ground

Dialogue

Read, read the pa - pers ev' - ry day and re - mem - ber what they

say You'll learn who's who and you'll learn what's what, what's

*p*

true what's new what is rot, what's not. Oh so read, read the

pa-pers ev'-ry day you will find that it will pay For a

lot of fun-ny Ca-pers you'll dis-cov-er in the pa-pers if you

read them ev'-ry day. \_\_\_\_\_ day. \_\_\_\_\_

*D.C.*

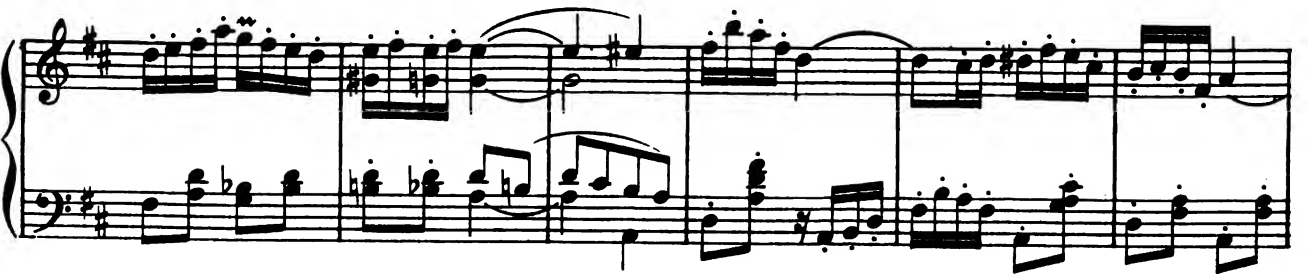
## VALENTINES.

VICTOR HERBERT.

The musical score is written for piano and organ. It consists of five systems of music. The first system begins with a piano introduction marked *sfz* (sforzando) in both hands. The second system features a more active piano part with sixteenth-note patterns in the right hand and sustained chords in the left. The third and fourth systems continue the piano's melodic and harmonic development. The fifth system concludes with a *marcato* (marked) section, indicated by a first and second ending bracket, featuring a more rhythmic and accented piano part.

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Andante.

Horn.

Clar.

*p*

*8va*

Solo Vio. Cad. *accel.*

*8va*

*tr.*

*loco.*

*ten.*

*molto espress.*

*atempo*

Harp Solo.

Bell.

Bell.

Bell.

Bell.

*atempo*

*p*

The musical score for page 58 is arranged in six systems. The first system consists of two staves: a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a series of arpeggiated chords, each marked with a bell icon and the word "Bell.". The second system continues this piano accompaniment, with the melodic line marked with a *p* (piano) dynamic. The third system introduces a new melodic line on a treble clef staff, marked with a *f* (forte) dynamic, and includes tempo markings of *rit.* (ritardando) and *a tempo*. The piano accompaniment continues with arpeggiated chords. The fourth system features a solo violin part on a treble clef staff, marked "Solo Viol.", and a solo cello part on a bass clef staff, marked "Solo Cello. molto espress.". The fifth system returns to the piano accompaniment with arpeggiated chords, each marked with a bell icon and the word "Bell.". The sixth system continues the piano accompaniment with arpeggiated chords.

*f* *rit.*

*rit.*

*f* *rit.* *ritenuto al Fine.* *sempre piu rit.*

*8va*

*a tempo*

*a tempo*

# WHEN CUPID IS THE POSTMAN.

Song for the Valentine's Fairy.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

Moderato.

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato'. The piece includes dynamic markings: *poco accel.* (poco accelerando) and *rit.* (ritardando).

The first line of the song features a vocal melody and piano accompaniment. The tempo is marked *allegretto*. The lyrics are: "Are you look-ing for a Va-len-tine, A sen-ti-men-tal Are you look-ing for a sweet-heart true, Who'll al-ways love you".

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "tok-en, To send to your fair, your fond love to de-clare in a dear-ly, Just send her your love, By a car-ri-er dove Say you'll".

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way that can't be spo - ken I have sou - ve - nirs to  
al - ways love sin - cere - ly Find a Val - en - tine with

*pp*

show you here, if you've a choice now make it, Then  
ver - ses sweet That tell your sto - ry plain - ly, Then

Cup - id you call, that post - man for all, And —  
Cup - id you send, For on him you de - pend Then you

*rit.*

to your Love he'll take it. When  
will not court her vain - ly. *allegro*

*poco meno.* *a tempo*

Cup - id is the post - man on good St. Va - len-tine's day You

*poco meno.* *a tempo*

*poco rit.*

think he's late, you watch and wait, in a most im - pa - tient way, And you

*poco rit.*

*a tempo* *molto rit.*

long to hear him whis - tle, and his rat tat tat\_ so gay. For the

*a tempo*

*poco a poco in tempo*

let - ters he brings, are kiss - es and rings on good St. Va - len-tine's

*colla voce.*

day. — for the

*poco rit.* *a tempo*

CHORUS. You long to hear his whis - tle and his rat tat tat so gay —

*poco rit.* *a tempo* *legg.*

*rit.* *rit.* *pp*

let-ters he brings are kiss-es and rings, on good St. Va-len-tine's day. —

let-ters he brings are kiss-es and rings, on good St. Va-len-tine's day. —

*a tempo* *pp*

The musical score is written for a vocal soloist and a chorus, with piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system contains the vocal soloist's part and the chorus's part. The second system contains the piano accompaniment. The third system contains the vocal soloist's part and the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

# MARCH OF THE VALENTINES.

Lyric by  
HARRY B. SMITH.

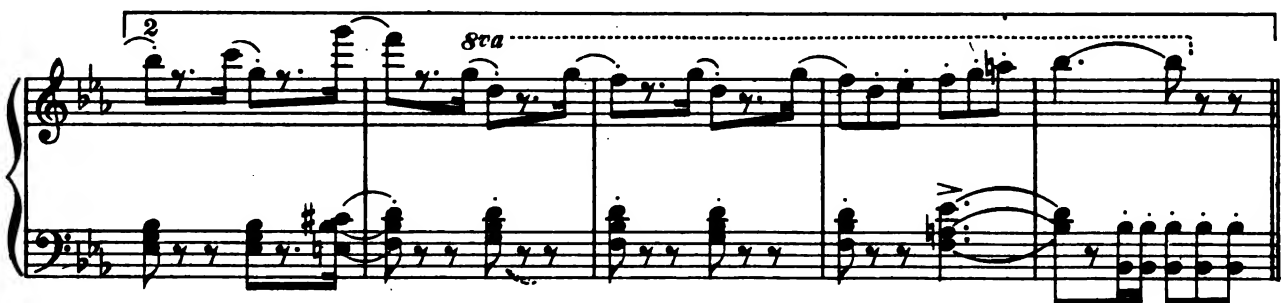
Music by  
VICTOR HERBERT

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is organized into five systems, each with a grand staff (treble and bass clefs). The first system includes a melodic line in the right hand with a 'sva' (sustained) marking and a dynamic of 'f' (forte), and a bass line with triplets. The second system continues the melodic development with a 'sfz' (sforzando) marking. The third system features a prominent triplet pattern in the bass line. The fourth system shows a more complex melodic line in the right hand with slurs and accents. The fifth system concludes with a 'cresc.' (crescendo) marking and a final melodic flourish in the right hand.

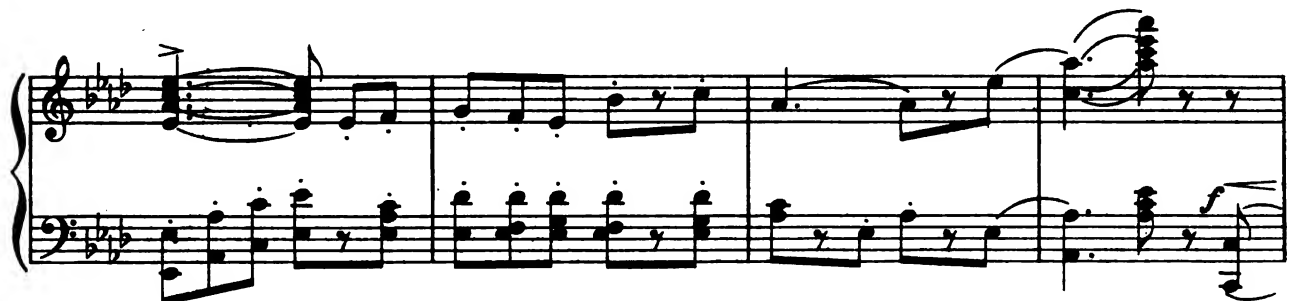
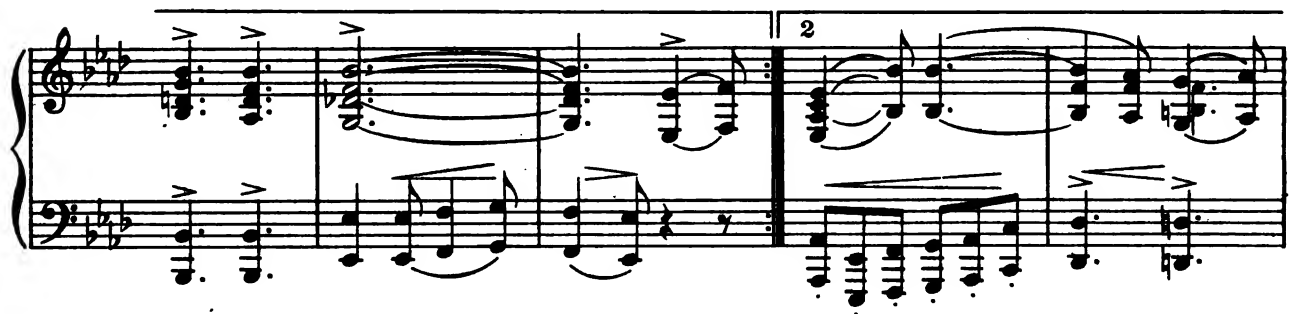
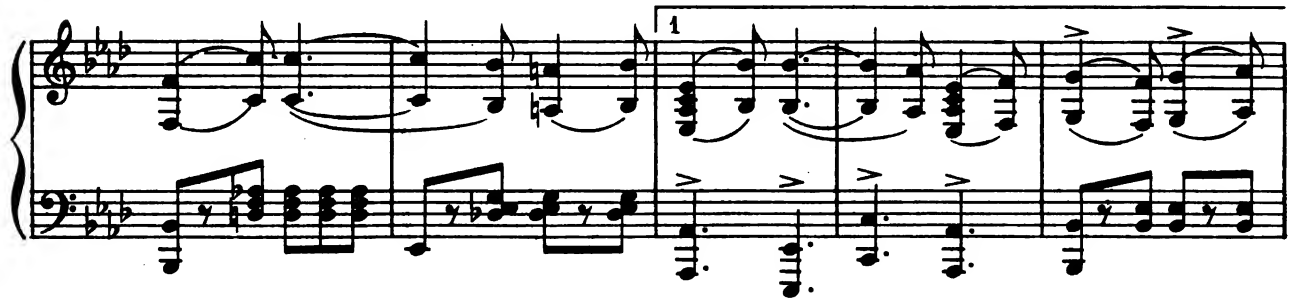
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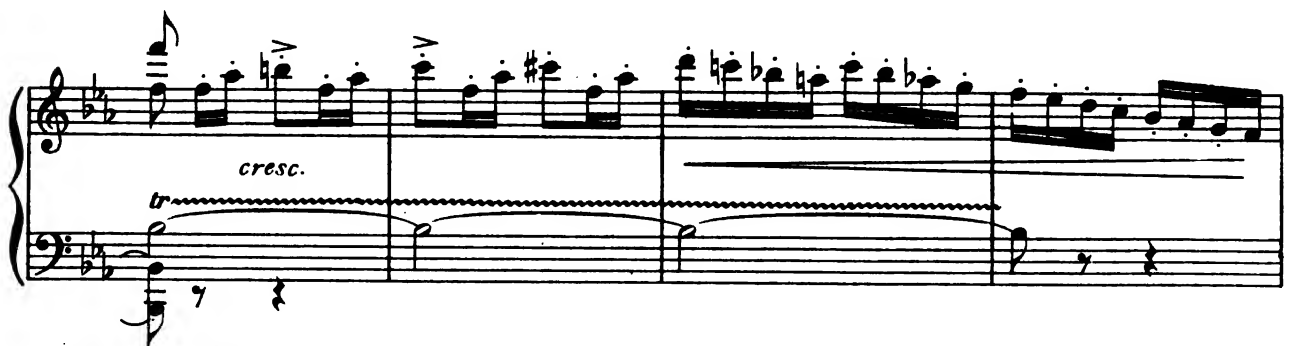
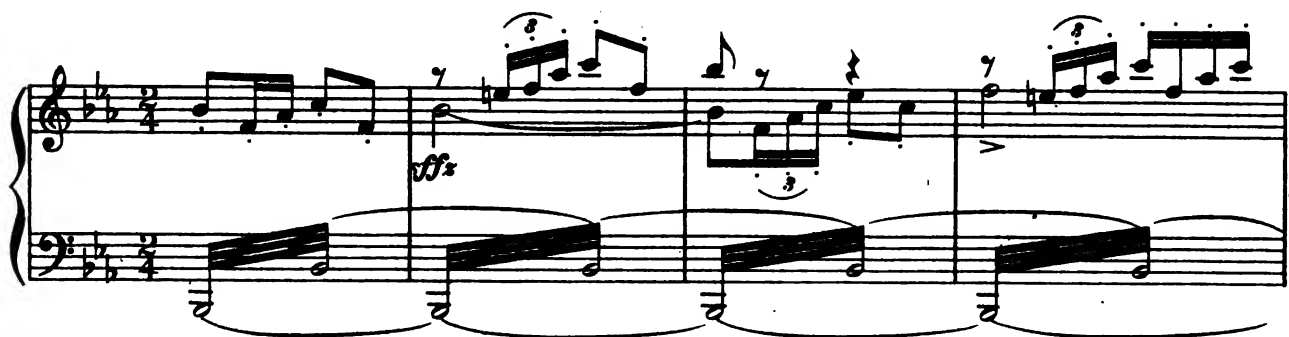
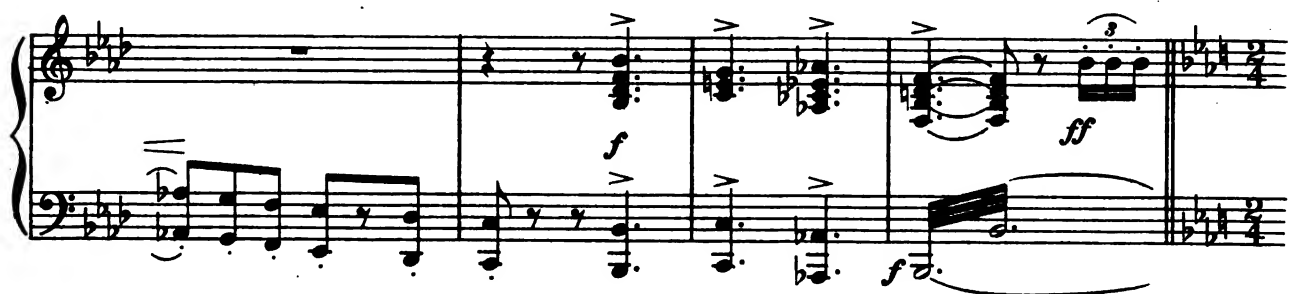
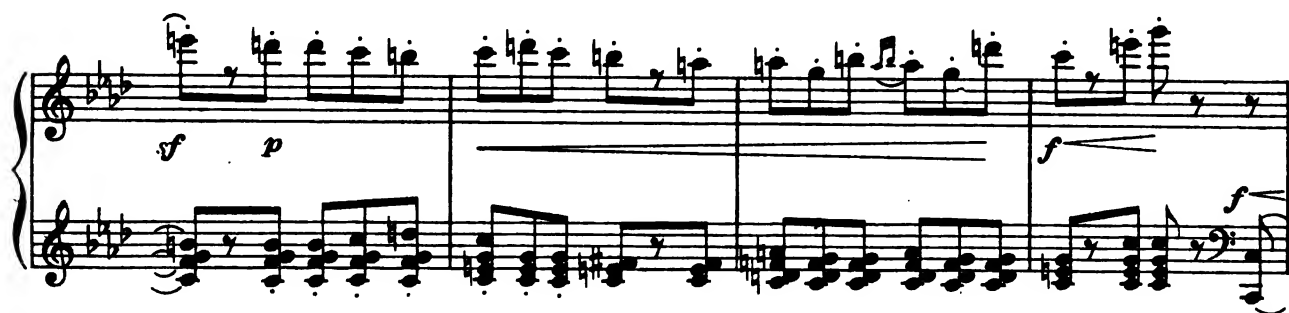
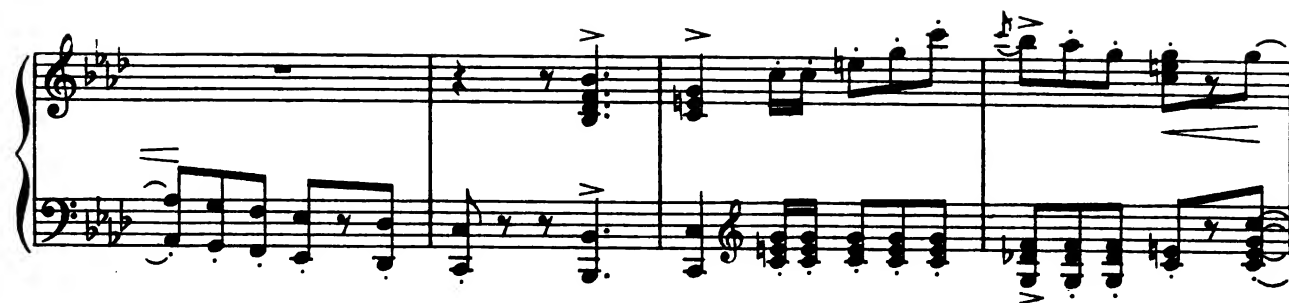
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This musical score is for a piece titled "March of the Valentines". It is written for piano and consists of five systems of music. The key signature is B-flat major (two flats). The first system begins with a piano (*p.*) dynamic. The second system features a forte (*fz*) dynamic. The third system includes first and second endings, with the first ending marked with a first ending bracket and the second ending marked with a second ending bracket. The fourth system continues the melodic and harmonic development. The fifth system concludes the piece with a crescendo (*cresc.*) and a final forte (*fz*) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.





This musical score is for a piece titled "March of the Valentines". It is written for piano and features six systems of music, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The score begins with a forte (*ff*) dynamic. The first four systems contain complex, flowing melodic lines in the right hand and rhythmic accompaniment in the left hand. The fifth system introduces a crescendo, marked with *ffz cresc possible*, and includes trills in the bass line. The sixth system concludes with a forte (*ff*) dynamic and a final flourish. The piece ends with the instruction *Tutti forza 8va...*, indicating a tutti section with a forte dynamic and an octave shift.

This musical score is for a piece titled "March of the Valentines". It is written for piano and features six systems of music. The notation is in G major, indicated by one sharp (F#) on the treble clef. The key signature is consistent throughout the piece. The first system begins with a piano (p) dynamic and includes a first ending bracket. The second system continues the melodic and harmonic development. The third system also includes a first ending bracket. The fourth system introduces a second ending bracket and a "loco" marking, suggesting a change in articulation or a more rhythmic, less legato playing style. The fifth system continues the piece with various dynamics and articulations. The sixth system concludes the piece with a final cadence. The score is characterized by its use of first and second endings, which are common in march music to allow for repeat performances. The "loco" marking is a specific instruction to the performer to play in a more detached, rhythmic manner. The overall structure of the piece is typical of early 20th-century piano music, with a clear beginning, middle, and end, and a focus on melodic and harmonic interest.

## MELODRAMATIC MUSIC.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

Tempo di marcia.

*pp* *sempre pp*

1.

2.

Tempo di Valse.

*pp a tempo.*

The first system of the piano introduction is in 3/4 time, key of B-flat major. It features a delicate melody in the right hand with grace notes and a simple accompaniment in the left hand. The tempo is marked 'Tempo di Valse' and the dynamics are 'pp a tempo'.

The little Princess appear.

*p*

The second system continues the piano introduction. The right hand has a more active melody with grace notes, while the left hand provides a steady accompaniment. The dynamics are marked 'p'.

THE LITTLE PRINCESS.

Won't you be my

*pp*

The first system of the vocal entry for 'THE LITTLE PRINCESS'. The vocal line is in B major (two sharps). The piano accompaniment is in the same key and features a steady eighth-note pattern in the left hand. The dynamics are marked 'pp'.

Val - en - tine Ne - mo dear? I am here,

The second system of the vocal entry. The vocal line continues the melody, and the piano accompaniment provides harmonic support with chords and a steady bass line. The key signature remains B major.

Melodramatic.





## Dialogue.

*Poco meno mosso.*

Melodramatic.

# AWAY WE FLOAT.

Chorus.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

With ban-ners

*Tempo di Marcia.*

*ff*

*con sforza.*

stream - ing With lan - ces gleam - ing Lead our lit - tle Ne - mo

off to Slum - ber - land The King shall meet him and gai - ly

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems, each with a vocal line and a piano accompaniment line.

**System 1:**

Vocal: greet him — for at the Court he'll have po - si - tion grand — where toys and

**System 2:**

Vocal: can - dy — are ev - er han - dy — and life is like a long, long

**System 3:**

Vocal: hol - i - day — He'll be as hap - py — this lit - tle chap - py — that

The piano accompaniment consists of chords and moving lines in both the right and left hands, providing harmonic support for the vocal melody.

he for - ev - er there will want to stay.

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "he for - ev - er there will want to stay." The bottom staff is a piano accompaniment in bass clef, also in the same key signature. It features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

Drum corps on stage.

The second system of the musical score consists of two staves. The top staff is a piano accompaniment in treble clef, which is mostly empty, indicating a rest for the piano. The bottom staff is a drum part in bass clef, marked "Drum corps on stage." It features a rhythmic pattern of eighth notes with triplets indicated by a '3' over the notes. The system concludes with a double bar line.

The third system of the musical score consists of two staves. The top staff is a piano accompaniment in treble clef, which is mostly empty, indicating a rest for the piano. The bottom staff is a drum part in bass clef, continuing the rhythmic pattern from the previous system. It features eighth notes with triplets and ends with a flourish. The system concludes with a double bar line.

Away We Float.

## ENSEMBLE.

With drum and trum-pet we will march, march, march, with fifes all

squeal-ing let us march, march, march, While the cym-bals clang

and the big drums bang, let us march off to Slum-ber-land.

Away We Float.

With drums and trum-pets we will march, march, march, with fifes all

squeal-ing we will march, march, march While the cym-bals clang,

and the big drum bang, let us march off to Slum-ber-land.

## Away We Float.

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Treble staff has a series of eighth notes and quarter notes. Bass staff has a series of eighth notes and quarter notes. Dynamic markings: *ffz*, *ffz*, *ffz*, *ffz*.
- System 2:** Treble staff has a series of eighth notes and quarter notes. Bass staff has a series of eighth notes and quarter notes. Dynamic markings: *ffz*, *ffz*.
- System 3:** Treble staff has a series of eighth notes and quarter notes. Bass staff has a series of eighth notes and quarter notes. Dynamic markings: *ffz*, *ffz*, *ffz*. A *8va.* marking is present above the first measure of the treble staff.
- System 4:** Treble staff has a series of eighth notes and quarter notes. Bass staff has a series of eighth notes and quarter notes. Dynamic markings: *ffz*, *ffz*.
- System 5:** Treble staff has a series of eighth notes and quarter notes. Bass staff has a series of eighth notes and quarter notes. Dynamic markings: *ffz*, *ffz*.
- System 6:** Treble staff has a series of eighth notes and quarter notes. Bass staff has a series of eighth notes and quarter notes. Dynamic markings: *ffz*, *ffz*, *ffz*. A *8va.* marking is present above the last measure of the treble staff.

Away We Float.



ACT II.  
THE WEATHER FACTORY IN CLOUDLAND.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

The musical score is written for piano and consists of four systems. The first system is in G major (one sharp) and 2/4 time. It features a melody in the right hand with dynamics *ff*, *p*, *pp*, and a *gva* (glissando) marking. The second system is marked *a tempo. loco.* and *Poco piu mosso.*, with dynamics *p* and *cresc.* The third and fourth systems feature a more active melody with triplets and *gva* markings.

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Meno mosso.

*ff riten.* *fff* *ff* *fff*

*p* *riten.*

*p* *riten.*

*p* *riten.*

Moderato grazioso.

SONG AND CHORUS OF GIRLS.

Here in the of-fice of the Guard of Dawn, we

work a-way to-geth-er, Day af-ter day we keep a work-ing on, our

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a series of chords in the right hand.

line is whole-sale weath-er, The peo-ple on earth their or-ders give, for

The second system continues the melody. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some phrasing slurs.

hot, or cold or Ze-ro, And we turn out what they don't want, at our

The third system features a vocal line starting with a half note A4, followed by quarter notes B4, C5, and D5. The piano accompaniment has a more active bass line with a crescendo hairpin and a melodic line in the right hand.

fa-mous weath-er bu-reau, The chil-dren write to us and say: Please

The final system on this page shows the vocal line with a half note E5, followed by quarter notes F5, G5, and A5. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, ending with a final chord.

or - der up a wa - ter - spout. We or - der up the wa - terspout And

then we tap the an - swer out. Tap a tap; tap, We much re - gret, to

send you weath - er that is cold and wet, Tap, Tap, tap a tap

just one line, to say we're out of bright sun - shine, We know you hope for a

pleas-ant day, so out of doors you can romp and play, But the

farm-ers write of the heat com-plain, So tap a tap, tap, We send you rain.

## GIRLS.

Tap a tap, tap, we much re-gret, to send you weath-er that is

cold and wet, Tap, tap, tap a tap, just one line, to

say were out of bright sun - shine, We know you hope for a

*l. gg.*

pleas - ant day, so out of doors you can romp and play, But the

farm - ers write of the heat com - plain, So tap a tap, tap! We

send you rain!

*p* *pp* *f* *sfz*

# THE HEN AND THE WEATHER VANE.

Flip and Barometer Girl.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Allegro moderato.*

*f*

*poco rit.*

*rit.*

1. A lit-tle  
2. That lit-tle

*a tempo.*

ban - tam hen in a barn - yard dwelt, And a white lit - tle hen was  
ban - tam hen sat and moped all day, She wept as a hen will

*pp a tempo.*

she, \_\_\_\_\_ All the roost - ers there thought her more than fair As they  
do, \_\_\_\_\_ But that gold - en bird nev - er heard a word How the

wooed her on bend - ed knee. But the ban - tam hen did - n't  
wind blew he nev - er knew. On a day quite warm came a

care for men, So their chan - ces were but small; She had  
thun - der storm, With an aw - ful roar and din; Then that

love un - told for the roost - er bold On the top of a steep - le tall. So  
roost - er gold to the barn - yard rolled, And the in - quest proved him tin. Then

*portato.* look - ing up the whole day long, That love - sick ban - ty sang this song.  
she said: "Though he looked so swell, You can't most al - ways some - times tell!" *rit.*  
*pp*



Refrain.  
Tempo di Valse.

Weather Vane! Weather Vane! You're so far a - bove me, I can't ex-  
Weather Vane! Weather Vane! You're a vain de - lu - sion. When way up

*dolciss.*  
*pp*

pect 'twould be cor - rect For one so high to love me, Weather Vane!  
there you were a snare For an - y heart's con - fus - ion, Weather Vane!

*pp*

Weather Vane! Proud you are I see \_\_\_\_\_ But whether vain or  
Weather Vane! You're false now I see \_\_\_\_\_ As you're but tin you

1. Repeat for Dance. 2.

not you are the one for me. \_\_\_\_\_  
can - not win a hen like - me. \_\_\_\_\_

*D.S.*

# SUNBEAMS, SNOWFLAKES, RAIN DROPS.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Moderato grazioso.*



Life de - pends up - on the weath - er    On a rain - y day  
When Jack Frost ap - pears be - fore us    For his win - ter whirl

*p semplice*

Ev - ry bod - y    won - ders wheth - er    Clouds will pass a - way  
There's a joy - ful    wel - come cho - rus    From each boy and girl

Thun - ders rum - ble while we grum - ble    For the sun we sigh  
Chil - dren wait - ing for their skat - ing    Ea - ger one and all

Sud - den - ly we see the a - zure Gleam - ing in the sky.  
And their sleds are good and read - y For the first snow fall.

*Meno mosso.*

Sun - beams, sun - beams Now the weath - ers fair  
Snow - flakes, snow - flakes Oh, what fun you bring

Sun - beams, sun - beams Glanc - ing ev - 'ry where  
Snow - flakes, snow - flakes Shouts of laugh - ter ring

Flow - ers spring - ing; birds are sing - ing Sum - mer's spell be giles  
Sleigh - bells jing - ling red cheeks ting - ling Keen for sport and play

When the sun is shin - ing Then this worlds all smiles. —  
When the snow is fall - ing Chil - drens hearts are gay. —

Dance.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

# "MAY DAY MARCH"

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

Tempo di Marcia.

The musical score for "May Day March" is presented in four systems. The first system is marked *f* and *Tempo di Marcia*. The second system is marked *Tutti* and *ff*. The third system includes markings for *sfz*, *sfz brilliant*, and *sfz*. The fourth system includes markings for *sfz*, *f*, and *dim.*. The score is written for piano with treble and bass staves.

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## CHILDREN.

Blow up - on the bu - gle! Sound up - on the Drum!

*mf*

This system contains the first two staves of music. The vocal line is in G major, 2/4 time, with a key signature of one flat (F major). The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand. The lyrics are 'Blow up - on the bu - gle! Sound up - on the Drum!'.

For in gay pro - ces - sion march - ing on we come

This system contains the next two staves of music. The vocal line continues with the lyrics 'For in gay pro - ces - sion march - ing on we come'. The piano accompaniment maintains the same rhythmic pattern. The lyrics are 'For in gay pro - ces - sion march - ing on we come'.

Come with toys and mar - bles, come with bat and ball

*p*

This system contains the next two staves of music. The vocal line continues with the lyrics 'Come with toys and mar - bles, come with bat and ball'. The piano accompaniment continues with the same rhythmic pattern. The lyrics are 'Come with toys and mar - bles, come with bat and ball'.

To our May - day par - ty gath - er one and all

This system contains the final two staves of music. The vocal line concludes with the lyrics 'To our May - day par - ty gath - er one and all'. The piano accompaniment concludes with a final chord. The lyrics are 'To our May - day par - ty gath - er one and all'.

To our May - day par - ty, gath - er one and all

Girls bring your dol - lies in their Sun - day best

They'll love the par - ty much as all the rest

Now for sport and pas - time! Now for games and fun!

The first system of the musical score for 'May Day March'. It features a vocal melody line and a piano accompaniment. The vocal line has lyrics: 'Now for sport and pas - time! Now for games and fun!'. The piano part consists of chords and moving lines in both hands.

We will play the live - long day we'll play till set of Sun.

The second system of the musical score. The vocal line continues with the lyrics: 'We will play the live - long day we'll play till set of Sun.'. The piano accompaniment continues with similar harmonic support.

*fff*

The third system of the musical score. The piano part features a triplet of eighth notes in the right hand, marked with a forte (f) dynamic. The vocal line is silent in this system.

*ff* (Gaily)  
Then it's

The fourth system of the musical score. The piano part continues with triplet figures. The vocal line begins with the lyrics 'Then it's' and is marked with a forte (ff) dynamic and the instruction '(Gaily)'. The system ends with a double bar line.



left! right! march - ing proud - ly just like Sol - diers

*ff*

*unis.*

do Step - ping proud - ly, Sing - ing loud - ly

*cresc.*

All ad - mire the view Shout - ing cheer - ing,

*f* *fp*

*f* *fp cresc.* *molto*

*fp* *sfz shout*

noth - ing fear - ing we en - joy the noise Left! right!

*fp* *ff* *ffz* *ff* *fff*

The musical score is written for a vocal part and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with the lyrics "march to — mu — sic we en — joy the noise. ———" and includes two first endings. The piano accompaniment consists of two staves (treble and bass clef). The first system includes a piano (*p*) dynamic marking. The second system includes a fortissimo (*ff*) dynamic marking. The third system includes a piano (*p*) dynamic marking. The fourth system includes a fortissimo (*ff*) dynamic marking. The score concludes with a final chord in the piano part.

march to — mu — sic we en — joy the noise. ———

noise. ———

*p*

*ff*

*p*

*ff*

## THE CANNIBAL ISLAND.

After Storm.

VICTOR HERBERT.

Moderato.

African Drum

*p*

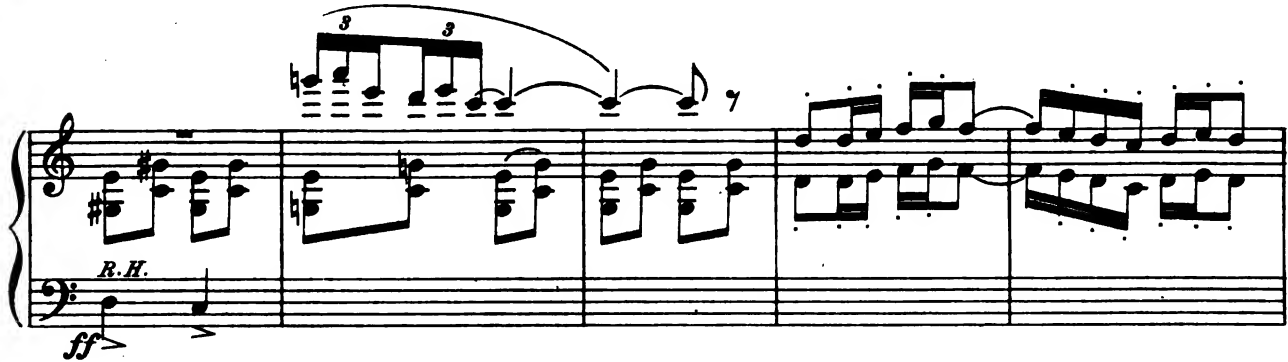
*mf*

*R.H.*

*ff*

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The first system of musical notation consists of three staves. The top staff is a single melodic line with eighth-note patterns. The middle and bottom staves are a grand staff (treble and bass clef). The middle staff contains a melodic line with eighth notes and a triplet of eighth notes marked with a '3' and a slur. The bottom staff contains a bass line with a few notes, including a half note marked 'ff' and a triplet of eighth notes marked with a '3' and a slur.

The second system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves are a grand staff. The middle staff contains a melodic line with eighth notes and a triplet of eighth notes marked with a '3' and a slur. The bottom staff contains a bass line with a few notes, including a half note marked 'ff' and a triplet of eighth notes marked with a '3' and a slur.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves are a grand staff. The middle staff contains a melodic line with eighth notes and a triplet of eighth notes marked with a '3' and a slur. The bottom staff contains a bass line with a few notes, including a half note marked 'ff' and a triplet of eighth notes marked with a '3' and a slur.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves are a grand staff. The middle staff contains a melodic line with eighth notes and a triplet of eighth notes marked with a '3' and a slur. The bottom staff contains a bass line with a few notes, including a half note marked 'ff' and a triplet of eighth notes marked with a '3' and a slur. The system ends with a double bar line and a repeat sign.

Up to Entrance of  
the Candy Kid.

# WILL-O-THE-WISP.

Lyric by  
HARRY B. SMITH.

Candy Kid and Dance of Savages.

Music by  
VICTOR HERBERT.

*Tempo quisto e misterioso.*

Out in the dis-mal swamp-land  
Once in a dis-mal swamp-land

Far in the ev-ev-glades, The Will-o-the Wisp waves his  
Wan-dered a maid-en fair The Will-o-the Wisp called please

lur-ing light In the dark pal-met-to shades  
walk this way I will lead you with great care

There in the dead-ly quick-sand He seems a guide so true  
On-ward she fol-lowed blind-ly Fol-lowed the fick-le guide

But do not mind him, For you will find him Play-ing his' tricks on you. —  
Wan-dered a - bout there, Still she is out there Old Jack o' Lan-tern's bride. —

CHORUS.

Oo - ee - oo - ee - oo - ee - oo - ee - oo Play-ing his tricks on you. —

Will - o - the Wisp! Will - o - the Wisp! You're an art - ful

*pp* *ppp* *pp*

sprite lur - ing on You're there! You're gone! —

With your danc-ing, glanc-ing light, Now you are here! Now you are there!

Will - o - the Wisp Will - o - the Wisp You

*pp* Will - o - the Wisp *pp* Will - o - the Wisp

can't fool me. \_\_\_\_\_

Oo - ee - oo - ee - oo. \_\_\_\_\_



## DANCE.

Candy Kid and the Savages.

First system of musical notation. The treble staff contains a melody with accents and a crescendo hairpin. The bass staff contains a steady accompaniment of eighth notes. The lyrics 'p poco a poco cres - cen - do' are written below the treble staff.

Second system of musical notation. The treble staff continues the melody with accents and a crescendo hairpin. The bass staff continues the accompaniment. The lyrics 'ed accel - er - an - do' are written below the treble staff.

Third system of musical notation. The treble staff continues the melody with accents. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff continues the melody with accents and a crescendo hairpin. The bass staff continues the accompaniment.

First system of musical notation for piano, measures 1-4. The key signature is one sharp (F#). The music features a melody in the right hand and a bass line in the left hand. Dynamic markings include *sfz* (sforzando) and *sempre accel.* (sempre accelerando).

Second system of musical notation for piano, measures 5-8. The music continues with a melody in the right hand and a bass line in the left hand. A first ending bracket labeled "1." spans measures 7 and 8, leading to a second ending bracket labeled "2." which concludes the system.

Third system of musical notation for piano, measures 9-12. The tempo marking *Furioso.* (Furious) appears above the first measure. The right hand features a dense, rapid chordal texture. Dynamic markings include *fff* (fortissimo) and *piu accel.* (piu accelerando).

Fourth system of musical notation for piano, measures 13-16. The right hand continues with a dense, rapid chordal texture, while the left hand provides a steady bass line.

Fifth system of musical notation for piano, measures 17-20. The right hand features a melody with a long note marked *lunga* (long) and *8va* (octave). The left hand continues with a steady bass line. Dynamic markings include *sfz* (sforzando) and *fff* (fortissimo).

# "THE CANNIBAL BARBECUE."

Lyric by  
HARRY B. SMITH.

Finale.- 2<sup>nd</sup> Scene.- Act II.

Music by  
VICTOR HERBERT.

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "If you". The piano accompaniment starts with a forte (f) dynamic, followed by a sforzando (sfz) dynamic, and ends with a mezzo-forte (mf) dynamic.

The second system of the musical score. The vocal line continues with the lyrics "don't know what to do to - night, I'll tell you what to do". The piano accompaniment continues with a steady rhythm.

The third system of the musical score, marked "CHORUS." on the left. The vocal line begins with a whole rest, followed by the lyrics "Dar's". The piano accompaniment continues with a steady rhythm. The lyrics "Hus - tle! Ev' - ry bo - dy don't lose time" are written below the vocal line.

gwine to be a bar-be-cue, it won't be ve-ry slow

*ff* Hus-tle! Ev'-ry bo-dy

*8va*

The an-gel cake am rea-dy, it am frost-ed on the top. The

get a move... (shout)

*mf* *sfz*

white folks dey am wait-in' an' dar's some-thing gwine to drop. We'll

(shout)

*sfz*

# "THE CANNIBAL BARBECUE"

Lyric by  
HARRY B. SMITH.

Finale.- 2<sup>nd</sup> Scene.- Act II.

Music by  
VICTOR HERBERT.

The musical score is written for a vocal soloist and piano accompaniment. It is in 2/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into three systems. The first system shows the vocal line starting with the lyrics "If you" and the piano accompaniment with dynamics *f*, *sfz*, and *mf*. The second system continues the vocal line with the lyrics "don't know what to do to - night, I'll tell you what to do" and the piano accompaniment. The third system begins with a vocal line that has a rest, followed by the lyrics "Dar's". Below this, a chorus section is indicated by the word "CHORUS" written vertically. The chorus consists of two staves of vocal music with the lyrics "Hus - tle! Ev' - ry bo - dy don't lose time —" and a corresponding piano accompaniment. The piano part in the chorus is marked with a forte (*f*) dynamic.

If you

don't know what to do to - night, I'll tell you what to do

Dar's

CHORUS.

Hus - tle! Ev' - ry bo - dy don't lose time —

gwine to be a bar-be-cue, it won't be ve-ry slow

*ff* Hus-tle! Ev'-ry bo-dy

*8va*

The an-gel cake am rea-dy, it am frost-ed on the top, The

get a move... (shout)

*mf* *sfz*

white folks dey am wait-in' an' dar's some-thing gwine to drop. We'll

(shout)

*sfz*

make a big de-press-ion on de mis-sion-ar-y crop.

Don't you

miss it chil-lun, git a move

Clear de way— oh won't you clear de way— De

git a move

The Cannibal Barbecue.

*M.H.S.*

can - ni - bals is hun - gry an' de white's am in a

stew git a move come clear de way — Oh can't you

clear de way

clear de way — a cake-walk is - n't in it with a

clear de way

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are: 'can - ni - bals is hun - gry an' de white's am in a', 'stew git a move come clear de way — Oh can't you', 'clear de way', 'clear de way — a cake-walk is - n't in it with a', and 'clear de way'. The piano part features chords and single notes, with some measures containing triplets or beamed eighth notes. There are several measures with long horizontal lines, indicating sustained notes or breath marks.



Can - ni - bal bar - be - cue Bar - be - cue!

Bar - be - cue a

cake - walk is - n't in it with a bar - be - cue.

*ff* *sempre ff* *sfz* *ff* *fff* *sfz*

The Cannibal Barbecue.

# IF I COULD TEACH MY TEDDY BEAR TO DANCE.

Trio.

Missionary, Betty and Dancing Bear.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Molto Moderato.*

The piano introduction is in 4/4 time, marked *Molto Moderato*. It begins with a *f* (forte) dynamic and a crescendo. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment. The piece concludes with a *rit.* (ritardando) and a *sfz accel.* (sforzando accelerando) marking.

The first system of the song features the vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is marked *p a tempo*. The lyrics are: "I've got a Ted-dy Bear 'most life size He looks so aw-ful-y He is a ser-i-ous sort of bear Just looks a-round with a". The piano part includes a *p* (piano) dynamic marking.

The second system continues the vocal melody and piano accompaniment. The lyrics are: "won-drous wise It would - n't give me the least sur - prise haugh - ty stare And if I scold he dont seem to care". The piano part includes a *p* (piano) dynamic marking.

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If he would talk some day — He thinks an awful lot  
He's sulk-y more or less, If I write him he

I can see And ver-y hap-py in deed I'd be so  
don't say No, He'll move a-round with me, so and so

If I could get him to dance with me when mu-sic starts to play. If  
But he don't care to dance that I know thinks he's too old I guess. *rit.*

I could teach my Ted-dy bear to dance like the bear I saw in the

If I could teach etc. 3

show I'd be the hap - pi - est girl in the world, but he

seems to be so slow, I've tried him with the two - step

that won't do Oh! I've giv-en him ev-'ry chance, it would be immense, I would

give ten cents if my Ted-dy bear would learn to dance. — dance. —

# I WOULDN'T TAKE A CASE LIKE THAT.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

DR. PILL.

*f* *accel.* *sfz*

*p*

for - tun - ate phy - si - cian I get ca - ses ev - 'ry day Why you've  
la - dy came to me one day and said "Oh, doc - tor, dear A

no i - dea the mon - ey I could make But  
good night's rest my hus - band ne'er en - joys He

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into three systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'I'm a'. The piano accompaniment begins with a forte (f) dynamic, followed by an acceleration (accel.) and a sforzando (sfz) dynamic. The second system continues the vocal line with the lyrics 'for - tun - ate phy - si - cian I get ca - ses ev - 'ry day Why you've la - dy came to me one day and said "Oh, doc - tor, dear A'. The piano accompaniment starts with a piano (p) dynamic. The third system concludes the vocal line with the lyrics 'no i - dea the mon - ey I could make But good night's rest my hus - band ne'er en - joys He'. The piano accompaniment continues with a piano (p) dynamic and includes some grace notes.

near - ly o - ver half of twice the ca - ses that they bring  
lies a wake all night and is a ner - vous wreck all day, The

pos-i-tive-ly must re-fuse to take For in stance just the oth - er day a  
cats in our backyard make so much noise I gave to her a pow-der but she

man was brought to me, Who'd— swal-lowed a ther - mome-ter if you  
hur-ried back next day Said my hus - band's dead 'round at the

please I could tell it at a glance That he did - n't have a chance, For I  
flats I gave him your powder Doc— Now he's dead, 'twassuch a shock "Gott" I

saw the man was dy - ing by de - grees. Oh! I  
said "I gave you that to give the cats. Oh! I

*sfz* *p*

would-n't take a case like that If they of-fered me a fee so  
would-n't take a case like that If they of-fered me a fee so

*8*

fat A man with such an ap-pe-tite he ought to die it serves him right I  
fat She did not care which one was cured and cats don't have their lives insured I

*8*

would - n't no I could-n't take a case like that.  
would - n't no I could-n't take a case like that.

*1* *2*

*sfz* *Repeat for Dance*

# I GUESS I TALK TOO MUCH.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal melody and piano accompaniment. The piano part has a *poco sfz* marking. The second system includes the lyrics: "day my moth - er gave a din - ner My! but that was grand. My Pa - pa has a dear old friend, as bald as he can be, He". The piano part has a *p* marking. The third system includes the lyrics: "Pa and Ma they both just put on style to beat the Band As calls at our house of - ten and he thinks a lot of me, My". The piano part has a *p* marking. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat).

One  
My

day my moth - er gave a din - ner My! but that was grand. My  
Pa - pa has a dear old friend, as bald as he can be, He

Pa and Ma they both just put on style to beat the Band As  
calls at our house of - ten and he thinks a lot of me, My

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things was get - ting dull I thought I'd en - ter - tain 'em some. So  
lit - tle ba - by broth - er has no hair up - on his head, So

I speaks up and says "Say, you just bet I'm glad to come — At  
one day to this gen - tle - man I in - no - cent - ly said. — Say

last we've got e - nough to eat, I wish you'd come to stay We've  
you and ba - by looks a - like, you neith - er got no hair If

lived on eggs and break - fast feed since last Thanks - giv - ings day — Them  
you're his pa - pa, tell us! say you ought to see him stare — Then

straw-ber-ries is or-na-ments you ain't sup-posed to touch! I  
ev'-ry one looked fun-ny but my Pa, and he looked blue I

*poco rit.* *a tempo* 1. 2.  
won-der why Ma sent me out I guess I talked too much. My  
won-der if I talk too much I guess may be, I do.  
*poco rit.* *a tempo* *ffz* *ffz*

## DANCE.

*pp*

*sfz*

## NEMO'S DREAM OF FOURTH JULY.

VICTOR HERBERT.

*Maestoso.*

*ff*

*Piu mosso.*

*p*

*rit.*

*a tempo.*

*poco accel.*

*rit.*

*p*

Moderato.

*pp*

*gva. trem.*

*gva.*

GONG (The clock strikes 5)

*gva.*

Nemo's dream.

# "REMEMBER THE OLD CONTINENTALS."

## March Song.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Tempo giusto.*  
*ff*

1. O'er the  
2. There was

land from shore to shore, there's a rack - et and a roar, Un - cle  
gal - lant Gen' - ral George, in his camp at Val - ley Forge, Where the

Sam is once a - gain a boy at play And at  
sol - dier boys were starv - ing and in rags Sim - ple

night the sum - mer air with a mil - lion lights a - glare, tells the  
heart - ed true and brave there their lives they glad - ly gave, with no

world it's In - de - pen - dence day to - day, ——— Bells of Li - ber - ty we ring, and A -  
 thought of an - y glo - ry but the flags, Tho' our na - tion then was small, all for

mer - i - ca we sing, for Old Glo - ry is in ev' - ry win - dow  
 one and one for all, those old vol - un - teers from work - shop, farm and

set field From the Gol - den Gate to Maine, we have  
 Came in ans - wer to the call, came to

fire-works on the brain but what we cel - e - brate for don't for - get. 1 & 2. Re -  
 con - quer or to fall in freedoms fight un - til the foe - man reeled.

*ff* *fz* *mf*

Remember.

- mem - ber the old Con - ti - nen - tals, — those he - roes of days of

The first system of the musical score for 'Remember'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are '- mem - ber the old Con - ti - nen - tals, — those he - roes of days of'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

old — who fought in their ragged reg - i - men - tals — so

The second system of the musical score. The vocal melody continues with a long note on 'old' followed by a melodic line. The piano accompaniment remains consistent with the eighth-note pattern. The lyrics are 'old — who fought in their ragged reg - i - men - tals — so'.

stead - y and brave and bold — At Bun - ker Hill and at

The third system of the musical score. The vocal melody has a long note on 'stead - y'. The piano accompaniment continues with the eighth-note pattern. The lyrics are 'stead - y and brave and bold — At Bun - ker Hill and at'.

Lex - ing - ton they won im - mor - tal praise — Those

The fourth system of the musical score. The vocal melody has a long note on 'Lex - ing - ton'. The piano accompaniment continues with the eighth-note pattern. The lyrics are 'Lex - ing - ton they won im - mor - tal praise — Those'. The system ends with a double bar line and a final chord in the piano part.

Remember.

he - roes, he - roes of Sev-en-ty - six In the old Co - lo-nial days

MALE CHORUS. Re-

- mem - ber the old Con - ti - nen-tals, - those he-roes of days of

old who fought in their ragged reg - i - men-tals - so

*allarg.*

*f*

*ff*

*trill*

Remember.



stea - dy and brave and bold — at Bun - ker Hill, and at

those

Lex - ington they won im - mor - tal praise — those

he - roes, he - roes of Sev-en-ty - six, In the old Co - lo-nial days. —

he - roes, he - roes of Sev'n - ty - six, In the old Co - lo-nial days. —

*allarg.*

*sfz*

Remember.

## FINALE II.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Pomposo, un poco lento.*

First system of the musical score. It features a piano accompaniment in the left hand and a brass section in the right hand. The tempo is marked *Pomposo, un poco lento.* The key signature has two flats. The piano part includes triplets and dynamic markings like *ff*. The brass part has a *Brass* marking.

Second system of the musical score. It continues the piano and brass parts. The piano part has a *ff* marking. The brass part has a *Brass* marking and a *ff* marking.

*Molto moderato.*

Third system of the musical score. It features a piano accompaniment in the left hand and a brass section in the right hand. The tempo is marked *Molto moderato.* The key signature has two flats. The piano part includes a *ff* marking.

Fourth system of the musical score. It features a piano accompaniment in the left hand and a brass section in the right hand. The tempo is marked *Molto moderato.* The key signature has two flats. The piano part includes a *ff* marking and the instruction *molto pesante*. The brass part has a *Tutti.* marking.

Bells on Stage. *ad lib.*

*ff* *ff*

ENSEMBLE.

Hear the chime of the

Li-ber-ty Bell — A mes-sage to the free, It sings from sea to sea

The musical score is written for a vocal ensemble and piano accompaniment. It begins with a section titled 'Bells on Stage. ad lib.' featuring a vocal line with eighth notes and a piano accompaniment with chords and a melodic line. The tempo and dynamics are marked 'ff' (fortissimo). This is followed by an 'ENSEMBLE' section where the vocalists sing 'Hear the chime of the'. The piano accompaniment continues with chords. The final section is a vocal solo or duet with the lyrics 'Li-ber-ty Bell — A mes-sage to the free, It sings from sea to sea'. The piano accompaniment consists of chords. The score is written in a key with two flats (B-flat and E-flat) and a common time signature.

Ring and swing, ring O Li-ber-ty Bell While proud-ly o-ver head, The

flag we love is spread To each heart now the me-lo-dies tell The

sto-ry of the past, the glo-ry that shall last Ev'-ry Yan-kee's

The musical score is written for voice and piano. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of three systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Ring and swing, ring O Li-ber-ty Bell While proud-ly o-ver head, The flag we love is spread To each heart now the me-lo-dies tell The sto-ry of the past, the glo-ry that shall last Ev'-ry Yan-kee's'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The score ends with a double bar line and repeat signs in the piano part.

heart — must bound — when he hears — the Bell — with stir — ring

sound — Ding Dong Ding Dong Ring

Swing

*loco*

*ffz ffz ffz ffz*

## GIVE US A FLEET.

Lyric by  
HARRY B. SMITH.

ACT III.

Music by  
VICTOR HERBERT.

*Allegro maestoso.*

*ff*

*ff*

*ff* Trumpets.

*gva.*

*pesante.*

*Allegro con spirito.*

*f*

1. Sai - lor! Sai - lor! whith - er are you go - ing lad?  
 2. Sai - lor! Sai - lor! round the earth you're sail - ing lad.

Why is it you're sail - ing to the dis - tant for - eign strand?  
 Lib - er - ty is point - ing out the way with flam - ing sword

Sai - lor! Sai - lor! sail - ing to the lit - tle lands  
 Sai - lor! Sai - lor! all the world you're show - ing, lad

Where they're on - ly half a - wake and need a help - ing hand  
 We to fight are rea - dy and we're keep - ing watch and ward

Give us a fleet.

We shall have to take them up Noth - ing else will shake them up  
All our past is glo - ri - ous We can be vic tor - i - ous

*poco pesante.*

Let our ea - gle bear a - far our ban - ner proud and grand.  
If they give us the ships we need to wait we can-not af - ford.

*rit.*

*Poco Meno.*

1 & 2. Give us a fleet that shall rule o'er the o - cean!

*ton.*

Kings of the sea from the East to the West

Give us a fleet.



Give us the ships — to be there when we need them Your Un-  
ele

Sam has the men — who can do all the rest. —

**ENSEMBLE.**

Give us a fleet — that shall rule o'er the o - cean,

*Tutta forza.*

Give us a fleet.

Kings of the sea — from the East to the West

*ten.*

Give us the ships — to be there when we need them Your Un-cle

Sam has the men — who can do all the rest.

*ff*

*rit.* *ffz*

Give us a fleet.

## IN HAPPY SLUMBERLAND.

Trio.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

Allegro.

The piano introduction is in 6/8 time, marked 'Allegro'. It features a treble and bass staff. The treble staff begins with a series of eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A 'rit.' (ritardando) marking is placed over the final measures of the introduction.

Meno mosso.

The first line of the song is marked 'Meno mosso'. The vocal melody is written in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: 'Do you be-lieve in dreams dear? for if you do I'll tell A - There are no aw - ful nois - es, No trol - leys and no Els'; No'. The piano part includes a 'pp' (pianissimo) marking.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'bout a land a dis - tant strand where hap - pi - ness must dwell — There's ped - dlar with a fog horn voice to wake you with his yells — There'. The piano part continues with a steady accompaniment.

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no such thing as work there and O it would be grand If  
are no pi-an-o-las a' work-ing o-ver time Hand

we could go and al-ways live in drea-my Slum-ber-  
or-gans are a-gainst the law, a phon-o-graph's a

Tempo di Valse.

land. In that hap-py Slum-ber-land It is  
crime In that hap-py Slum-ber-land You will

there I un-der-stand There's no such thing as  
find no Ger-man band With clar-i-nets that

bar - gain day Where wo - men throw their cash a - way, No one  
whine and wheeze 'Way off the whole darn bunch of keys Or if

hangs to straps in cars No one ev - er has to  
they will not de - part Just as soon as you com -

stand The rule is there: no seat, no fare In that  
mand You have a right to shoot at sight In that

*rit.* *a tempo*

hap - py Slum - ber - land.  
hap - py Slum - ber - land.

1. 2.

land. land.  
land. land.

# "WON'T YOU BE MY VALENTINE?"

Chorus.

Lyric by  
HARRY B. SMITH.

After Song of Valentine Fairy.

Music by  
VICTOR HERBERT.

Tempo di Valse.

Piano introduction in 3/4 time, key of B-flat major. The music features a waltz-like melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *f dim.* (forte diminuendo). The introduction concludes with a final chord and a fermata.

Vocal line for the first part of the chorus. The melody is in the treble clef, and the lyrics "Won't you be my Va - len -" are written below the notes. The piano accompaniment is in the bass clef.

Piano accompaniment for the first part of the chorus. The right hand plays a steady eighth-note accompaniment, while the left hand plays a similar pattern. The music is in 3/4 time.

Vocal line for the second part of the chorus. The melody continues in the treble clef, with the lyrics "tine If you look for" written below. The piano accompaniment continues in the bass clef.

Sweet - heart mine, maid di - vine

Piano accompaniment for the second part of the chorus. The right hand plays a steady eighth-note accompaniment, while the left hand plays a similar pattern. The music is in 3/4 time.

love sin - cere Dar - ling

I am here wait - ing near.

take me don't for - sake me be my Va - len - tine, Dar - ling

take me don't for - sake me be my Va - len - tine.

Won't you be my Valentine.

DANCE.  
Meno Mosso

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*pp* *dolciss.*

Won't you be my Valentine.